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SCIENCE OF MUSIC.

Man, who is distinguished from the inferior part of the creation by the divine gift of reason, exhibits no greater evidence of that faculty than by the seeds of science which Heaven has implanted in his nature and the power he possesses of cultivating and bringing them to perfection. But of all the various arts and sciences which he is qualified to prosecute, no one appears more congenial to, and, as it were, interwoven with, the constitution of his frame, than Music.

The harmony introduced by Guido was as simple as possible, consisting only of the fundamental note, its third, fifth, and octave. These and other improvements of this original theorist, extending themselves by degrees from Italy into the other christian countries of Europe, were received by the whole church; while ingenious imitators arising from day to day, and still improving upon their inventive master, enlarged the bounds both of melody and harmony, and freed them from the narrow limits of the ancient Greeks and Romans.

The melody of that age was however composed of notes of such duration, that one of them sometimes served for a whole period; the new reformers therefore deemed it necessary to break them into notes of shorter times, and thus the original notes and points of Guido became disused and obsolete. The defect of Guido's notation was first remedied by John De Muris, an advocate of the parliament of Paris in the fourteenth century, by the invention of certain characters or notes by which the different times might be commodiously expressed. — These characters consisted of the Maxima, or Large  equal to four Breves; the Long 

equal to four Semibreves; the Breve  equal to four Minims; the Semibreve equal to two Minims; the Minim equal to two Semi-minims, or Crotchets; the Crotchet equal to two Chromas, or Quavers; and, in process of time, the Semi-quaver and Demi-semi-quaver, diminishing in value by the same proportion.

By these measures the time was first divided into two, four, and eight parts, called *common time*, and afterwards into three parts, called *triple time*.

De Muris also invented the three cliffs we now use; and placed them at the beginning of the staves to ascertain the pitch of the notes, instead of using certain letters which Guido had employed for the same purpose.

By the above diminution of the notes, in respect of their length, harmony as well as melody, gained considerable advantages. It seems about this time to have been first discovered that the seventh of the fifth of the key, blended with that note, was grateful to the ear; whence sprung the chords of the *greater fourth*, the *false fifth*, and the *greater sixth*. From this *seventh of the fifth* the improvers of the science proceeded to the *sevenths* of other notes, and began to introduce what is now called the *preparation and resolution of discords*.

Music is first divisible into two great parts, *Melody* and *Harmony*, the laws of which apply to every branch of its theory and practice, and in the hands of genius are adequate to the production of every possible effect.

There are in Music only seven original notes; but these are capable of being transposed into situations more acute or grave, still retaining their number and order: and though the octave contain twelve semitonic intervals, and every interval may be infinitely divided, still the eighth note of every division, diatonically reckoning, will produce a similar sound.

In the present system, called the general system, because it comprehends all the other systems, the lowest sound, in what is called the natural *major mode*, is C. From C to D, its following note, is an interval of one tone: from D to E, the third note, is another tone; but from E to F, the fourth note, is only half a tone: from F to G, the fifth note, is a whole tone; from G to A, the sixth note, is a whole tone; from A to B, the seventh note, is a whole tone; but from B to C, the eighth, is only half a tone. And this scale, in which the intervals of the third and fourth and seventh and eighth are half tones, and all the other intervals whole tones, is called the natural scale, because being more analogous to our feelings than any other arrangement of intervals, it seems to be more directly derived from nature. But there is also another scale, which is sometimes called natural, though artificially formed, which is denominated the *minor mode*, because its third note is only three half tones, instead of two whole tones, above the first, or key-note.

PORTRAIT CHARMANT,
OR THE LOVELY PORTRAIT. A ROMANCE.

With the original French Poetry, revised and corrected, and New Words in English, versified from a Prose Translation, by H. C. Lewis, and Dedicated to the Young Ladies of Philadelphia.



Por - trait char - mant! por - trait de mon a - mi . . . e!
 Dear por - trait! em - blэм of my charm - ing fa . . . ir!



Ga . . . ge d'a - mour, par Pa - mour ob - te -
 And pledge of all that fond af - fec - tion



nu : Ah ! viens m'of - frir un bien que j'ai per -
 gain'd! By thee I bring to mind the bliss ob -



du, Te voir en - core me rap - pelle à la vi
 tain'd, And back re - call the source of ev' - ry te

... e, Te voir en - core me rap - pelle à la vi e.
 ... ar! And back re - call the source of ev' - ry te ar!

II

Oui, les voilà ces traits, ces traits, que j'aime,
 Son doux regard, son maintien, sa candeur ;
 Lorsque ma main te presse sur mon cœur,
 Je crois encore la presser elle-même.

III

Non ! tu n'a pas pour moi les mêmes charmes !
 Muet témoin de mes tendres soupirs ;
 En rappelant nos fugitifs plaisirs,
 Cruel Portrait ! tu fais couler mes larmes.

IV

Pardonnez moi mon injuste langage,
 Pardonne au cris de ma vive douleur ;
 Portrait charmant ! tu n'as pas le bonheur,
 Mais bien souvent tu m'en offrez l'image.

II

Yes! here I see the lily and the rose,
 The mild expressive eye, and ruby lip!
 And as I kiss thee thus, I seem to sip,
 The very sweets her own dear lips disclose!

III

Yet, ah! here are not all her charms for me,
 In this dull witness of my tender sighs!
 By picturing thus past pleasures to my eyes,
 It mocks her absence and my misery!

IV

Forgive, my Love! th'impassion'd strain of grief,
 Pardon the anguish of my deep distress!
 Dear portrait! thou cannot renew my bliss!
 But still thy cherish'd semblance is relief!

PORTRAIT CHARMANT, for the FLUTE, CLARINET, or VIOLIN.

MUSICAL PRECEPTOR.

Instructions for the German Flute.

(Continued from last No.)

In order to acquire a knowledge of this instrument, the first thing to be attended to, is placing the Flute properly to the lips; to do which, you must take the first joint of the instrument only, and place the embouchure, or hole of it, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into the instrument. The Flute placed, and the lips formed as thus described, try to acquire the intonation, or method of sounding, by inclining the embouchure a little in or out, till you can do it with ease, by blowing moderately, not forcing too much wind into the instrument. When you can produce a clear sound, put the remaining parts of the instrument together, and rest it nearly on the middle of the first finger of the left hand, placing the thumb of that hand a little below the first hole on the opposite side of the instrument: the thumb of the right hand should be placed exactly under the 1st hole of the 2d joint. The instrument being held, endeavor to sustain it, when placed to the lips, as steadily as possible, with every finger off at a small distance from the holes in a parallel direction with the instrument, the 1st finger of the left hand a little curved, the 2d less, &c. the fingers of the right hand not quite so much curved as those of the left, holding the Flute nearly in a horizontal

position; the little finger of the right hand exactly over the Key, which should never be put down on any other part of the Flute. Proceed by putting down the 1st finger of the left hand and trying to sound that note, which is B. Natural; then the 2d finger of the same hand, which will produce A. Natural; lastly, the 3d finger of the same hand, which will produce G. Natural. When you have accomplished the foregoing, proceed in the same manner with the three remaining fingers of the right hand, putting down each finger separately, till you sound the Flute with every hole stopped, which will produce D. Natural, or the first of the Scale or Gamut.

And here great care should be taken to bring out this note in as full and round a tone as possible; for if too much wind be forced into the instrument, you may bring out a tone too acute, and if the lips are too much contracted the same effect will probably be produced: And if you be not careful in stopping every hole closely, you will not be able to make the note at all. In order therefore to guard against these evils, take care that your fingers are placed firmly on the holes, suffering no air to pass in or out of any of them, and then endeavor to inject the wind gradually into the embouchure, your lips not being much contracted. If these rules are strictly attended to, after a little practice you will be able to bring out a full round tone.

When you can sound each note distinctly, and not before on any account, proceed to the following Scale.

FIRST SCALE, IN D. MAJOR, TWO SHARPS.

	B	E	F*	G	A	B	C*	D	E	F*	G	A	B	C*	D
Left Hand,	1	1	1	1	1	1	0	0	1	1	1	1	1	0	9
	2	2	2	2	2	0	0	2	2	2	2	2	0	2	2
	3	3	3	3	0	0	0	3	3	3	3	0	0	3	3
Right Hand,	4	4	4	0	0	0	0	4	4	4	0	0	0	4	0
	5	5	0	0	0	0	0	5	5	0	0	0	0	0	0
	6	0	0	0	0	0	0	6	0	0	0	0	0	0	0
Key,	5	5	0	0	0	0	5	5	5	0	0	0	0	0	0

The six figures in the above scale represent the six holes on the Flute; the cypher, those which are to remain open; wherever a figure occurs that hole must be stopped to sound the note; when required to sound the third note, which is F. Sharp,

you must stop the 1st, 2d, 3rd, and 4th hole, pressing at the same time the key with your little finger, and so on as represented for the rest.

When you have got beyond the second D. gradually contract the lips, and increase the wind.

(To be continued weekly.)